



Cleveland Art



April 2007

The Cleveland Museum of Art Members Magazine

Music and the visual arts are always in conversation, and the museum is the place to get in on it

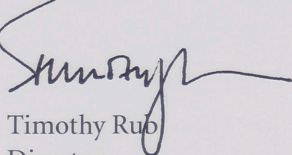
Dear Members,

You will be pleased to know that this spring we will offer a series of concerts of Impressionist music in the last, and most beautiful, of the galleries of *Monet in Normandy*. There, surrounded by extraordinary *Water Lilies* paintings, exhibition visitors can hear works by composers such as Claude Debussy, Maurice Ravel, and Gabriel Fauré who were as innovative in their own field as Monet was in his. We are grateful to Joshua Smith, principal flute of the Cleveland Orchestra, who has graciously made time in his schedule to organize this series, and to the Musart Society, whose members have been generous supporters of musical performances in the museum throughout much of its history.

Smith's article in this issue focuses on how the visual ideals of Impressionism found their musical equivalent in the luminous and richly textured compositions of Monet's contemporaries. He also notes that artists and composers have always sought to assimilate influences from their own and other cultures into their work, drawing inspiration from both things familiar and those that are distant in time and in place.

The interplay between various art forms is one reason why this museum, like many others, has long considered music essential to its programming. In this regard, our location is a blessing. Not only are the Cleveland Orchestra and the Cleveland Institute of Music—two of the finest institutions of their types—right next door, northeastern Ohio is extraordinarily well endowed with opportunities for those who love music to learn, listen, and, if the spirit moves you, to perform. Indeed, this region's assets in the musical and visual arts are perhaps richer and more varied than one might hope to find in a city twice the size of Cleveland.

We believe that our building project will energize our performing arts program and open up many new possibilities. We're excited by the prospect of a newly renovated Gartner Auditorium and by the opportunities for performance in many other parts of the museum, including the great glass-enclosed atrium that will function as the visual and spatial heart of the building and our newly renovated galleries. As in the past, our offerings in music, the performing arts, and film will be celebrated in their own right, but also closely coordinated with our special exhibitions and the various ways in which we interpret our permanent collection. The possibilities for programming that explores the relationship between various media are, I am sure you would agree, endless.



Timothy Rub
Director

● **Special Monet Museum Hours**

Tuesdays, Thursdays, Sundays

10:00–5:00

Wednesdays, Fridays, Saturdays

10:00–9:00

Closed Mondays

● **Gallery Concerts in the Monet in Normandy Exhibition**

Three programs compiled by Joshua Smith, principal flute of the Cleveland Orchestra. Free with purchase of exhibition ticket. Sponsored by the Musart Society. See page 9 for details.

● **Volunteer!**

Help us greet visitors to *Monet in Normandy* or assist with audio tours. Weekend and evening shifts are four hours; weekdays are available too. For details, call our Volunteer Initiatives office at 216-707-2593.

● **Parking Garage Open**

Visitors may use the museum parking garage while construction proceeds on the expanded parking facility. Additional parking is available nearby in University Circle. Fees apply at all locations.

● **VIVA! & Gala Around Town**

Visit www.clevelandart.org/perform for detailed information about the entire Around Town series.

Cleveland Art: The Cleveland Museum of Art Members Magazine

(ISSN 1554-2254)

Vol. 47 no. 4, April 2007

Published monthly except June and August by the Cleveland Museum of Art at Cleveland, Ohio 44106.

POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

Monet's Water Lilies

The final gallery of *Monet in Normandy* showcases five paintings of Monet's beloved water garden



Claude Monet (French, 1840–1926).
Water Lilies, 1903. Oil on canvas, 81.3
x 101.6 cm. The Dayton Art Institute

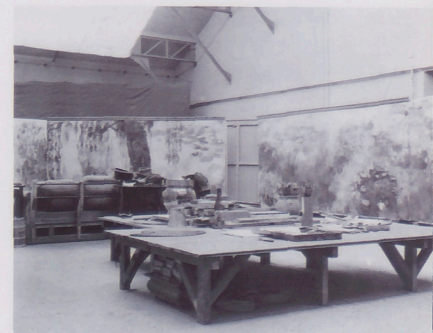
EXHIBITION

Monet in Normandy
Through May 20. Open
Wednesday, Friday, and
Saturday evenings until 9:00.

In 1897, in an interview with the journalist Maurice Guillemot, Claude Monet described his vision of a room filled with paintings of water lilies:

Imagine a circular room in which the walls above the baseboard would be covered with [paintings of] water, dotted with . . . plants to the very horizon . . . the still waters calm, and silence reflected in the open blossoms. The tones are vague, lovingly nuanced, as delicate as a dream.

Although it would take more than a quarter of a century for Monet's dream of the *grande décorations* to become a reality, his water lily canvases—painted throughout the last two decades of his life—are in many ways the artist's ultimate achievement. Monet, his companion Alice Hoschedé, and the eight children from their combined families moved to the small village of Giverny in 1883 and rented a pink stucco house known as Le Pressoir (The Cider Press) near a stream called the Ru, a tributary of the Epte River. In 1900 Monet seized the opportunity to buy the property, writing to the art dealer Paul Durand-Ruel that he was "certain of never finding a better situation or more beautiful countryside." He immediately tore out the large kitchen garden adjacent to the house. Flower beds, coordinated to bloom from early spring through late autumn, were raised on either side of the garden's main walkway, which was lined with trellises to support climbing roses. For Monet, beauty superseded productivity.



Monet in his third studio at Giverny,
1917

In 1893 Monet purchased an adjoining acre of land to the south that contained a small pond once used as a watering place for farm animals. He was granted permission to divert waters from the Epte in order to enlarge and refresh his pond. Within a few months it had become an aquatic paradise covering approximately 1,000 square meters, surrounded by an artful arrangement of trees, shrubs, and flowers, filled with water lilies, and traversed by a Japanese wooden bridge.

Most of the 1890s were consumed by Monet's series paintings of grainstacks, poplars, the Rouen Cathedral, and morning views of the Seine. By 1900 his garden had matured and was ready to be painted. Monet too had matured: after 35 years spent immortalizing the French countryside, in his early 60s he was ready to look for meaning in a world of his own making. He spent the next 25 years immersed in the final artistic theme of his life, creating painting after painting of the water garden, suggesting that a sustained study of nature had the potential to instill both the artist and the viewer with humility and awe and to invigorate the human spirit.

The first group of these paintings focused on the water lily pond and Japanese bridge. Monet painted 18 canvases in 1899–1900 and showed them at Durand-Ruel's gallery in November and December of 1900. When the exhibition closed, he purchased more land and expanded the water lily pond and surrounding plantings by nearly an acre.

From late 1905 until early 1909 he completed about 60 canvases—at an astonishing rate of about one every three weeks—that concentrated exclusively on the pond without the structure of a bridge, bank, or background foliage. His paintings became more abstract and more daring; he tried square, vertical, and circular formats. Paintings such as *Water Lilies* from 1908 were the most decorative images the artist had yet achieved.

In May 1909 Monet exhibited a group of water lily paintings at Durand-Ruel's gallery. Eagerly anticipated, the exhibition had been postponed several times, and the public had not seen Monet's work since the 1904 showing of his London paintings. The exhibition met with rave reviews. A Paris correspondent for *Burlington Magazine* wrote:

One has never seen anything like it. These studies of water lilies and still water in every possible effect of light and at every hour of the day are beautiful to a degree which one can hardly express without seeming to exaggerate. . . . There is no other living artist who could have given us these marvelous effects of light and shadow, this glorious feast of color.

Some reviewers lamented the inevitable dispersal of the paintings following the close of the exhibition. Arsène Alexandre reminded viewers that Monet dreamed of decorating a circular room with water lily paintings. Around the room would extend



Water Lilies, 1908. Oil on canvas, diam. 81 cm. Dallas Museum of Art

“a painting of water and flowers passing through every possible modulation. Nothing else. No furniture. Nothing but a table in the center of the room . . . which would be encircled by these mysteriously seductive reflections.”

Monet continued to paint the water lily pond throughout World War I, remaining in Giverny despite the fact that many others, including his stepdaughter and her children, fled the region. In Giverny, Monet was surrounded by the effects of war. The wounded were everywhere. In September 1914 he wrote to his friend Gustave Geffroy, “As for me, I’m here, and if those savages must kill me, it will be in the midst of my canvases, in front of my life’s work.” Monet remained determined to celebrate nature in his art, to provide his countrymen and women with reassurances about life and beauty that would counter what he later described as the prevailing aura of “anguish and apprehension.”

In 1914 Monet began some of the most ambitious canvases of his career—a series of views of the lily pond that were unprecedented in terms of size, daring, and artistic vision. By 1915 he was planning the building of a third studio on his property in order to accommodate his monumental canvases. The structure was ultimately 70 feet long by 40 feet wide, with an iron truss system that freed the cavernous internal space of any vertical supports. The roof’s peak rose to almost 50 feet, punctuated by huge skylights that washed the space with natural light. Monet installed rolling easels large enough to hold canvases six feet tall and 12 feet wide.

Monet’s relief upon the armistice was profound. On November 12, 1918, he wrote to his friend Georges Clemenceau, “I am on the verge of finishing two decorative panels that I want to sign on the day of the Victory and am going to ask you to offer them to the State. . . . It’s not much, but it’s the only way I have of taking part in the victory. I would like these two panels to be placed in the Museum of Decorative Arts and would be happy [if] they were chosen by you.” Monet’s offer not only attests to his nationalism, but underscores that he understood his paintings as part of a greater whole and that he linked his artistic efforts with those of his country. After lengthy negotiations and numerous changes in plan by the French government, on May 17, 1927, an ensemble of 22 panels of Monet’s water lilies was officially inaugurated at the Musée de l’Orangerie. The installation at l’Orangerie immerses the viewer in Monet’s dream as he first envisioned it in 1897, and remains today a quintessential example of the power of painting. 🏠



Wisteria (Glycines), c. 1919–20. Oil on canvas, 149.8 x 200.5 cm. Allen Memorial Art Museum, Oberlin College

French Impression

A trip to France allows a conservator to accurately restore a damaged ceramic platter

The closing of the galleries to the public and the transfer of the museum's collection into storage has provided the perfect opportunity to bring more works of art through the conservation laboratories. Here, pieces are examined, cleaned, and treated as necessary in preparation for their eventual installation in the new galleries.

As part of this process, a French *Rustic Platter*, attributed to a follower of the ceramist Bernard Palissy (1510?–1590), came to the objects lab. This oval platter's decoration features molded representations of snakes, fish, lizards, and frogs, with a dragonfly and a butterfly on the ledge. Pieces made by workshops that copied Palissy are numerous and varied, and the CMA platter is a good example of an object that remains a puzzle to scholars. This platter has been variously attributed to the Pré d'Auge in Normandy, the Griffin Master, and the Dragonfly Master. It could date from as early as the end of the 16th century, or as late as the beginning of the 19th century.

Dirty and in unstable condition because the glue that had been injected into old cracks was failing, the piece was cleaned



LEFT TO RIGHT: Juliette Jacqmin takes a mold from a platter in France in order to make a new snake head for the museum's French *Rustic Platter*, attributed to a follower of the ceramist Bernard Palissy (1510?–1590). Gift of the John B. Putnam Foundation 1969.106

and consolidated. However, some of its design was missing: the snake's head in the center of the well had been broken in the past and lost. In collaboration with Curator of Decorative Art and Design Stephen Harrison, we decided to replace this head because its loss disfigured the platter. When replacing a fragment of an object, our goal is to find a similar example that we know is authentic and use it as a reference for the replacement, so that the restoration is as close as possible to the object's original state.

Luckily, the Musée national de la Renaissance in Ecouen, France (about 20 kilometers north of Paris), owns two platters exactly similar to the one belonging to the CMA. All three objects—the two in Ecouen and the one in Cleveland—were in all likelihood press-molded in the same mold. I contacted Thierry Crépin-Leblond, director of the Musée d'Ecouen, who agreed to let us use the objects in his charge as models for the restoration of our platter. Because it is less complicated to transport a per-

Juliette Jacqmin's conservation fellowship is made possible through the generosity of the Samuel H. Kress Foundation.



son than a work of art, we decided that the best way to proceed would be for me to travel to Ecouen and mold the head of the snake on one of those platters. This mold would be used to create a plaster replacement, which would then be attached to our snake and in-painted to match the color of the original.

The visit took place in December 2006. On a beautiful sunny day, Crépin-Leblond accompanied me to the galleries where we carefully removed the two pieces that I could use as models and took them to a laboratory in the museum. I took a mold of the head using silicone rubber, a material usually used to take dental impressions. In a few hours, I had a mold of the snake's head, which I tested immediately by pouring plaster into it to make sure the impression was correct. It was a success. I returned to Cleveland with the newly molded snake's head, which now has been attached to our platter and toned. The platter thus regains its original legibility, so it can be exhibited most effectively in the new galleries.

The operation of replacing a missing part of an object is not unusual. The goal is not to create the illusion that the object is



perfect, but to help make its meaning more accessible to the viewer. Even though inventing missing parts was accepted in the past, today it is considered unethical and museums do not condone the practice. Museums have no intention to mislead the visitor into believing that something is authentic when it is only a modern reconstitution. For our snake, we could have modeled a convincing head based on similar examples from the same style and period, but the existence of other platters identical to ours presented a better opportunity. Indeed, the museum does not attempt such a restoration unless a good model exists. Our reconstitution is as close to the original as it could practically be, with the least possible invention by the conservator. This achievement was possible only because of the kind generosity of our French colleague. Such international collaborations support the work of museums around the world. 🏛️🇫🇷

The new head in place on the
museum's platter

Careful Spontaneity

A series of gallery concerts highlights music of the Impressionist era



Joshua Smith tests the acoustics in the *Water Lilies* gallery.

The museum's tradition of presenting innovative musical experiences continues this spring with a series of three gallery concerts in the "Monet in Normandy" exhibition. When the museum's director of performing arts, music, and film Massoud Saidpour approached Joshua Smith, principal flute of the Cleveland Orchestra, to compile a series of recitals in the Water Lilies gallery of "Monet in Normandy," he was met with an enthusiastic ear. The series offers audiences an opportunity to enjoy works by Debussy, Ravel, Fauré, and Takemitsu in a unique setting, and to gain insights into some of the interplay between the visual arts and music.



Maurice Ravel at the piano

Movements in the musical world tend to echo movements in the visual arts. Historically, things have happened more slowly in the musical world, and so Impressionist music followed and was inspired by what was happening in painting. Interestingly, the choice of subject matter for painters and composers was similar. They were all very much inspired by nature, particularly the elements: light and the play of shadow (and meditation on the passage of time through the study of changes in light), or waves and the rhythm of water. And they were fascinated by exotic cultures, the ancient past, and faraway places. Composers of

the era began developing newer ways of thinking of orchestral instruments as characters, each able to lend its own particular color or sensibility to new situations. The flute, for example, was readily used to depict ancient exoticism. As one of the very first instruments (next to the drum and the voice) used by ancient cultures, it served as a natural symbol of distant and ancient places.

As in visual art, Impressionist music embraces subtlety over directness and seems to emphasize mood, color, and atmosphere over structure and form. But even though the music can sound dreamy and colorful, looser than Classical music and perhaps less heavy or grounded than Romantic music, form and structure are not really avoided—far from it. Instead, rules are reinterpreted, both harmonically (questioning the idea that this key necessarily resolves toward that key, etc.) and architecturally (moving away from the Classical convention of the presentation of first theme, presentation of second theme, development of first theme, and so on). There is much more experimentation with exotic tonal gestures, elements rooted in modal and Far Eastern scales, and rhythmic accents used to create character.

In a fascinating cross-pollination of disciplines, much of the great music of this period came about as commissions for the ballet. The process of creating these works can be seen as a synthesis of musical, visual, athletic, and craft disciplines. Composers made new demands on performers: the idea of creating a musical mood, or an “impression” of what the composer had in mind, might call for a creative new way of producing sound, or demand physical endurance that had not been necessary before. As performers rose to these challenges—in many cases creating new sounds or new techniques along the way—they, in turn, inspired composers to keep dreaming.

The series of concerts being performed in the museum’s *Monet in Normandy* exhibition galleries also calls attention to a particular affinity that grew between France and Japan. Debussy, for example, was strongly influenced by the visual art of Hokusai and began to develop a whole new harmonic process that relied heavily on Asian scales. We also perform works by Takemitsu, who, composing nearly 80 years later, was thoroughly steeped in Debussy’s style and synthesized the Eastern-inspired Western language of Debussy with what would become his own Western-inspired Eastern language. What is remarkable about the play between—and eventual blending of—these styles and cultures is that both composers emphasized that the “finished” work should give the impression of having been created spontaneously, organically, and—most important—*simply*. Yet the process toward that point is by no means simple or spontaneous. The absolute care that goes into honestly interpreting Debussy or Takemitsu parallels the kind of care that goes into raking a Zen garden. The impression of perfect spontaneity grows out of careful understanding and meticulous performance. 🏯



Katsushika Hokusai (Japanese, 1760–1849). *The Rush Gatherer*, 1834–35. Color woodblock print, 52.1 x 23 cm. Gift of Mr. and Mrs. J. H. Wade 1916.1145

Concert Programs

Teacher and Pupil: Two Piano Trios

Wednesdays, March 28 and April 11, 7:30.

Piano Trio in A minor (1914), Maurice Ravel; *Trio for Piano and Strings in D minor, Op. 120* (1922), Gabriel Fauré; Stephen Rose, violin; Charles Bernard, cello; and Christina Dahl, piano.

Exotic Dreams

Wednesday, April 4 and Friday, April 6, 7:30.

Bilitis (Six Epigraphes Antiques), 1897, arr. flute and piano), Claude Debussy; *Chansons Madécasses* for voice, flute, piano, and cello (1926), Maurice Ravel; *The Afternoon of a Faun* (1894, arr. flute and piano), Claude Debussy; Joshua Smith, flute; Charles Bernard, cello; Christina Dahl, piano; and Chris Trakas, voice.

Inspired by Debussy

Wednesday, April 25 and Friday, May 4, 7:30.

Syrinx for solo flute (1912), Claude Debussy; *And Then I Knew 'Twas Wind* for flute, viola, and harp (1992), Toru Takemitsu; *Air for solo flute* (1995), Toru Takemitsu; *Sonata for flute, viola, and harp* (1916), Claude Debussy; Joshua Smith, flute; Yolanda Kondonassis, harp; and Joanna Patterson, viola.

Tickets

LIMITED CAPACITY: Exhibition tickets are sold as dated and timed entry. Those wishing to attend a gallery concert should purchase an exhibition ticket for the 7:00 p.m. time slot of the gallery concert evening through the CMA Ticket Center. Limited availability. Advance reservations strongly recommended.

Real Troupers

The museum's intrepid Art Crew takes its show on the road



The Cleveland Museum of Art continually works to engage new audiences—not only by offering a wide variety of programs at the museum, but also by taking the museum out into the community. One of the most successful initiatives is the Art Crew, costumed figures inspired by works in the museum collection who visit neighborhood events throughout Greater Cleveland.

The Art Crew program sprang from the popular giant puppets created each year for the museum's Parade the Circle celebration. These huge puppets, operated by professional stilt-walkers, had become community-wide stars, appearing not only in the parade but at festivals and special events year round. However, they require expert operation, making them impractical for many occasions. Try stilt-walking a 20-foot-tall puppet down the stairs into a church basement. So the museum, with the help of local artists, developed a troupe of more portable characters and costumes based on objects in the CMA's permanent collection.


The first Art Crew costumes represented African, Egyptian, Asian, and European works of art. Over the past few years the costumes have expanded into other areas of the collection, and now include Romare Bearden's *Wrapping It Up at the Lafayette*,

Georgia O’Keeffe’s *White Flower*, Louise Nevelson’s *Sky Cathedral Moon Garden Wall*, Van Dyck’s *Portrait of a Woman and Child*, the Egyptian god Horus, Picasso’s *Harlequin with Violin*, the Hindu figure Narashima, Monet’s *Water Lilies*, a knight in half-armor, a Japanese Shinto princess, and an African bush buffalo. Most of the costumes in this traveling collection are slightly larger than human size, with the largest being the *Star-gazer* (based on a statuette that dates to about 3000 BC, the earliest sculpture of the human figure in the museum’s collection), which can be up to nine feet tall depending on the height of the person under the robe. This popular character appears at the many parades and nonprofit walks that the Art Crew participates in each spring and summer. When out in the community at festivals and fairs, the costumed characters work with a handler who fields audience questions, supplies CMA information, and snaps free Polaroid pictures of visitors posing with the “works of art.”

The individuals wearing the costumes possess a variety of traits. They must exude personality beyond the full masks of many of the costumes and have some fundamental performing skills. Handlers need to know all about the museum’s current and upcoming happenings. All Art Crew members must enjoy interacting with young people as well as adults—and strong multi-tasking skills are mandatory.

The artists who create the characters come to the Art Crew projects through Robin VanLear, the museum’s director of community arts. The Picasso and O’Keeffe costumes were created by artist Alison Egan and the Half-Armor Knight by artist Wendy Mahon. The objective, says VanLear, is “not to duplicate the inspirational painting or work of art but to bring it to life from the artist’s perspective. When people view the actual work, they can often see where the artist’s ideas came from.” The Art Crew attempts to inspire community members to dabble in the arts, to find their own creative expressions, and, of course, to visit the Cleveland Museum of Art.

People respond in widely different ways when encountering Art Crew characters. Some youngsters embrace and hug them, while other children guardedly peek from behind the protection of their parents’ shoulders or legs. Adults have been known to hug characters, totally dismiss them, or jump at the chance for a photo opportunity. Many people want to examine the costume and figure out how or from what it was made.

The Art Crew is booked and managed by the Office of Audience Development. By bringing CMA works of art out into community spaces, by personalizing the art and making it more accessible, the crew stands as one of the museum’s important creative resources. 

In 2002, in a project supported by the museum’s Womens Council, Museum Ambassador students at Valley Forge High School created Art Crew trading cards as part of a business partnership between the CMA and the Valley Forge Visual Communications Department. The trading cards have become a valuable community outreach tool.



Portfolio

Overhead, underfoot, behind the walls



CLOCKWISE FROM ABOVE: New heating and ventilation units go into the 1916 building; a temporary tarp roof provides shelter as skylights are replaced; looking through what will be a glass ceiling above the garden court; glass is installed around the clerestory over the library reading room; UV-blocking skylight panels are installed above the Renaissance and Baroque galleries.



CLOCKWISE FROM ABOVE: Steam and electrical lines from the new central utility plant are buried under what will be the expanded parking deck; pipes under the new east wing; pipes and insulation are installed under the north sidewalk; excavating the former Asian sculpture gallery in the 1916 building.





CLOCKWISE FROM LEFT: Facing stone is installed at one edge of the east wing; view of what will be the glass-walled corridor connecting the east wing and original south building; an escalator awaits installation; a crane hoists panels into place on the central utility plant.



CLOCKWISE FROM UPPER LEFT: Wire spools rest in the east wing lower level; a York chiller in the central utility plant; new insulation promises to keep the old building cozy; new steam pipes run through the 1916 building basement.



A Day with Monet

This program, begun last month, repeats two more Tuesdays, April 10 and 17, 10:00–4:30.

This all-day study program explores the world of Claude Monet and his work in lectures and a tour of the exhibition. Included is a private viewing of Impressionist prints and drawings from the museum collection with curator Jane Glaubinger. \$135, CMA members \$100. Fee includes exhibition ticket and lunch.

10:00 Registration and coffee

10:30 Lecture: *Introduction to "Monet in Normandy"*

11:30 Audio tour of *Monet in Normandy*

12:30 Lunch

1:30 Lecture on Impressionist prints and drawings

2:45 Lecture on Monet's gardens: *A Day at Giverny*

Monet Lecture Series

All lectures are free, held in the recital hall, and open to the public.

Monet Amid Tourists and American Artists: Episodes of a Painter's Practice in Trouville and Giverny

Wednesday, April 4, 6:00.

Hollis Clayton, Professor, Northwestern University

Monet's Two Normandies

Wednesday, April 11, 6:00.

John House, Professor, Courtauld Institute of Art

The Japanese Influence on the Art of Claude Monet

Sunday, April 15, 2:00.

Marjorie Williams, Director of Education, Cleveland Museum of Art

Monet Gallery Talks

Free to public with exhibition ticket. Meet at entrance to exhibition.

Sundays, April 1, April 22, and May 13 at 3:00 and Wednesdays, April 18 and May 9 at 6:00.

Lectures for Adults

These courses offer patrons a survey of the visual arts with an emphasis on understanding art through form, content, and cultural context, while drawing particular attention to the Cleveland Museum of Art's collection. Register at the Ticket Center.

Introduction to the History of Art
Wednesdays, April 4–May 2, 10:00–11:30. Individual sessions \$25, CMA members \$20.

April 4, *Northern Renaissance and Baroque*; April 11, *Italian Renaissance*; April 18, *Southern Baroque*; April 25, *18th-Century France*; May 2, *19th-Century France*.

Harvey Buchanan Lecture

Absence as Presence: Exploring a Fundamental Representational Mode in Chinese Art and Visual Culture

Saturday, April 7, 2:00.

Wu Hung, distinguished professor of art history, University of Chicago, and associate curator, Smart Gallery, presents the 18th annual Harvey Buchanan Lecture in Art History and the Humanities in the CMA lecture hall. Free and open to the public. Sponsored by the Department of Art History and Art, Case Western Reserve University.

Tomorrow's Art Museum

Wednesday, April 25, 7:00 pm at the Maltz Museum of Jewish Heritage.

Cleveland Museum of Art director Timothy Rub discusses the Maltz Museum's exhibition of CMA old master paintings in the context of the development of the CMA collection, its celebrated holdings of European paintings, and its ambitious renovation and expansion project now under way. \$15, MMJH and CMA members \$12.

Art and Fiction Book Club

Frida: A Biography of Frida Kahlo
by Hayden Herrera

3 Wednesdays, April 11–25, 1:30–3:00.

The program blends slide presentations about art with discussions about the book and its art themes. Books related to the book selection are on display in the new Ingalls Library. The program is a collaboration of the CMA library and education department. Register at the Ticket Center. \$44, CMA members \$35.

Talks to Go

A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum volunteer docents for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Sara Dagy at 216-707-2458.



Families Learning Together

Monet and Impressionist Art

2 Sundays, April 1 and 15, 2:00–3:30.

Whether you are 5 or 105, enjoy learning about art in the museum by making art in a variety of media. Classes are ideal for families: children and parents or grandparents. \$32 for one adult and child, \$12 each extra adult, \$8 each extra child; art materials included. All children must be accompanied by adults. Limit 20. Advance registration required.

Save the Summer Dates!

Museum Art Classes Summer Session

10 classes, Tuesdays and Thursdays, June 26–July 26, or 5 classes, Saturdays, June 30–July 28. Choose mornings 10:00–11:30 or afternoons 1:00–2:30. For young people ages 3–17.

Portfolio Prep Course for Teens

6 Fridays, June 15–July 20, 6:00–8:30. Ages 13–17.

Registration begins in May; for information call 216-707-2182.

THANKS

Education programs for *Monet in Normandy* are supported in part through a grant from Giant Eagle.

Textile Art Alliance

In Relief and in the Round with Janet Edmonds

Wednesday, April 11, 7:00, North Chagrin Nature Center, 3037 SOM Center Road, Mayfield Village.

UK artist and teacher Janet Edmonds, author of *Embroidered Boxes* and *Three-Dimensional Embroidery*, shares design considerations for working in three dimensions, inspired by objects in nature.

Build, Extend, Shape: Creating Fabric Vessels with Janet Edmonds

Thursday and Friday, April 12 and 13, 10:00–4:00, North Chagrin Nature Center, 3037 SOM Center Road, Mayfield Village.

Stretch your work from two dimensions to three! Design and create a three-dimensional structure or vessel in paper, cardstock, and fabric using repeated elements based on nature's structures and rhythms. Some design/sewing experience. \$240, Textile Art Alliance members \$180. To register contact Mary Louise at 440-775-3437, The.Hymn.Society@oberlin.edu.

Collection Visit: Decorating with Textiles

Monday, April 23, 6:30 in Cleveland Heights (directions upon sign-up).

You are invited to visit the textile collection of interior designer and Textile Art Alliance member Leslie Organ. Leslie says her ethnic textiles "speak to me of people around the world who invested their hearts and hands in the creation of everyday beauty." As her collection has grown, the textiles have become the focus of her home decor. Enjoy a finger-food dinner, wine, and beverages. Donation for the evening's event is \$30; income tax receipt provided. Please contact Martha at 216-707-2759 or taa@clevelandart.org.

Parade the Circle

Circle of Masks Festival

Sunday, April 22, 1:00–4:00.

The free kickoff event for parade season explores the parade theme of "Symbiosis"—a lyrical discord of harmonious contradictions. Artists Michael Guy-James and Lizzie Roche lead mask-making workshops from 1:00–3:15. Inlet Dance Theatre performs at 1:30 and 2:00 (repeated at 2:30 and 3:00). The day concludes when Inlet dancers invite audience members to put on their festival masks and join the finale at 3:30. Purchase parade posters and T-shirts.

Celebrate the 18th annual Parade the Circle on June 9, 11:00–4:00 (parade at noon). The museum produces the parade; University Circle Inc. produces Circle Village—hands-on activities presented by Circle institutions, entertainment, and food. Join the parade for \$5/person. For info, call 216-707-2483 or email neisenberg@clevelandart.org.

Basic Parade Workshops

Create your parade entry in workshops. A workshop pass (individuals \$30; families \$100 up to 5 people, \$20 each additional person) entitles you to attend all basic workshops; fee includes parade registration. Children under 15 must register and attend with someone older. Workshops begin April 27: Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. Register for all workshops or the parade during any listed workshop. Watch for special workshop listings in next month's magazine.

Volunteers

More than 100 **Volunteers** are needed each year in advance and on parade day. Opportunities begin with the Circle of Masks Festival, continue through workshop sessions, and culminate on parade day. Call the Volunteer Initiatives office at 216-707-2593 for more information.



VIVA! & Gala Around Town

Visit www.clevelandart.org/perform for detailed information about the entire Around Town series, including directions, parking, and dining options in the neighborhood.

Akiko Suwanai, violin

Akira Eguchi, piano

Friday, April 13, 7:30 at Pilgrim Congregational Church.

Youngest winner of the International Tchaikovsky Competition, Akiko Suwanai (Philips Classics) has established an international career, performing regularly in concert and recital in the major cities of Europe, the Americas, and Asia. She performs on the Antonio Stradivarius 1714 violin "Dolphin," on loan from the Nippon Music Foundation. "Her performance ranks near the top of what is possible to achieve on the violin" —*Seattle Times*. She plays works by J. S. Bach, Bartók, Szymanowski, and Brahms. \$29, CMA members \$27.

Ute Lempert

Friday, April 20, 7:30 at Hilarities 4th Street Theatre, Pickwick & Frolic Restaurant and Club. SOLD OUT.

Songs from Portugal: Dulce Pontes

Friday, April 27, 7:30 at John Hay High School Auditorium.

Dubbed "Bela Voz" (Beautiful Voice) by her fans, Portuguese *fado* singer Dulce Pontes is the first ever Portuguese to win the prestigious Amigo Award of Spain for best Latin female solo artist, where the other nominees were Gloria Estefan and Celia Cruz. She has collaborated with luminaries such as the Oscar-winning composer Ennio Morricone, José Carreras, Wayne Shorter, Cesária Évora, and Caetano Veloso. Pontes was one of the first to take *fado* into the international scene. A must-see! "Her appeal is universal" —*Variety*. \$29, CMA members \$27.

Monet Gallery Concerts

Three musical programs, each performed twice, complement *Monet in Normandy*. Presented in the special exhibition galleries, these concerts are compiled by Joshua Smith, principal flute of the Cleveland Orchestra. Sponsored by the Musart Society.

Teacher and Pupil: Two Piano Trios

Wednesdays, March 28 and April 11, 7:30.

Explore the connections between two important piano trios, an early seminal work by Ravel and one of Fauré's last masterpieces.

Piano Trio in A minor (1914), Maurice Ravel

Trio for Piano and Strings in D minor, Op. 120 (1922), Gabriel Fauré

Stephen Rose, violin; Charles Bernard, cello; and Christina Dahl, piano

Exotic Dreams

Wednesday, April 4 and Friday, April 6, 7:30.

The catalyst for each of the pieces in this program was poetry inspired by a cultural fascination with exotic places.

Bilitis (*Six Epigraphes Antiques*, 1897, arr. flute and piano), Claude Debussy

Chansons Madécasses (1926) for voice, flute, piano, and cello, Maurice Ravel



Akiko Suwanai



Dulce Pontes

The Afternoon of a Faun (1894, arr. flute and piano), Claude Debussy

Joshua Smith, flute; Charles Bernard, cello; Christina Dahl, piano; and Chris Trakas, voice

Inspired by Debussy

Wednesday, April 25 and Friday, May 4, 7:30.

Two of Debussy's most influential chamber pieces are here paired with works by Toru Takemitsu, who filters Debussy's instrumentation and impressionistic harmonic language.

Syrinx for solo flute (1912), Claude Debussy

And Then I Knew 'Twas Wind (1992) for flute, viola, and harp, Toru Takemitsu

Air for solo flute (1995), Toru Takemitsu

Sonata (1916) for flute, viola, and harp, Claude Debussy

Joshua Smith, flute; Yolanda Kondonassis, harp; and Joanna Patterson, viola

Tickets

Free with exhibition ticket. Exhibition tickets are sold as dated and timed entry. Those wishing to attend a gallery concert should purchase an exhibition ticket for the 7:00 pm time slot of the gallery concert evening through the CMA Ticket Center. Limited availability. Advance reservations required.

Coming up in May

Anonymous 4, with Special Guests Darol Anger and Scott Nygaard:

Long Time Traveling

Wednesday, May 2, 7:30 at the Shrine Church of St. Stanislaus.

"The uncannily accurate singing, with all the pitches dead on, sets up a vibration of seemingly infinite emotional expressiveness" —*Wall Street Journal*. \$39, CMA members \$37.

Panorama Film Series

Wide-ranging, epic documentaries surround the latest comedy by Italian clown Roberto Benigni this month. Unless noted, admission to each film is \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Panoramas vouchers, in books of 10, can be purchased at the museum Ticket Center for \$45, CMA members \$35.

A Grin Without a Cat

Sunday, April 1, 1:30.

Wednesday, April 4, 5:30.

(France, 1977, color/b&w, English narration, 35mm, 180 min.) directed by Chris Marker. Chris Marker's epic essay film uses newsreels, archival material, and his own footage to trace the fate of the New Left from the political wars of the 1960s and 1970s through Watergate and the 1977 collapse of France's Socialist-Communist alliance. Assembled in 1977 (with a coda about the fall of the Soviet Union added in 1993), this towering, poetic masterpiece was not released in the U.S. until 2002. "A movie about the world at war with itself . . . Riveting, sublime and unforgettable" —*Chicago Tribune*. Cleveland premiere. *Special admission \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher; no passes or twofers.*

The Tiger and the Snow

Friday, April 6, 7:00.

Friday, April 13, 7:00.

(Italy, 2005, color, subtitles, 35mm, 110 min.) directed by Roberto Benigni, with Benigni, Jean Reno, Nicoletta Braschi, and Tom Waits. Benigni's new romantic comedy is set during the early days of the current Iraq War and mixes laughs and horrors, like his Oscar-winning *Life Is Beautiful*. Benigni plays an Italian poet who sneaks into war-torn Iraq to rescue the woman of his dreams. Cleveland premiere.

Histoire(s) du Cinéma

Wednesday, April 11, 6:30 (Part 1).

Wednesday, April 18, 6:00 (Part 2).

(France, 1988–98, color/b&w, subtitles, Beta SP, total 266 min.) directed by Jean-Luc Godard. Ten years in the making, Godard's majestic, eight-part overview of world cinema is at once an ode, a meditation, and a personal history of the most important art form of the 20th century. Godard, a one-time film critic for *Cahiers du Cinéma* who became the fountainhead of the French New Wave, is always his own idiosyncratic self. This dense, epic essay is packed with quirky insights, evocative film clips, verbiage, and visual puns. Cleveland premiere. *Shown in two parts of 120 and 146 minutes; admission each part \$10, CMA members \$8, seniors 65 & over \$6, students \$5, or two Panorama vouchers; no passes or twofers.*



The Case of the Grinning Cat

Verdict on Auschwitz

Sunday, April 15, 1:30.

Friday, April 20, 5:30.

(East Germany, 1993, color/b&w, subtitles, DVD, 180 min.) directed by Rolf Bickel and Dietrich Wagner. Just released in the U.S., this epic documentary about the Frankfurt Auschwitz Trial of 1963–65 uses original audiotapes, archival footage, and new interviews to recreate a 20-month inquiry that saw 360 witnesses from 19 countries (including 211 Auschwitz survivors) confront former members of Hitler's SS and accuse them of mass murder. "Both historical document and human document . . . Infinitely valuable" —*Christian Science Monitor*. Cleveland premiere.

In Search of Mozart

Sunday, April 22, 1:30.

Wednesday, April 25, 6:30.

(Britain, 2006, color, DVD, 129 min.) directed by Phil Grabsky, narrated by Juliet Stevenson, with Lang Lang. Made to celebrate Mozart's 250th birthday, this is the first feature-length documentary on the life of the great composer. Produced with some of the world's leading orchestras and musicians, it takes a 25,000-mile journey to arrive at the heart of a genius. Cleveland premiere.

The Case of the Grinning Cat

Friday, April 27, 6:45.

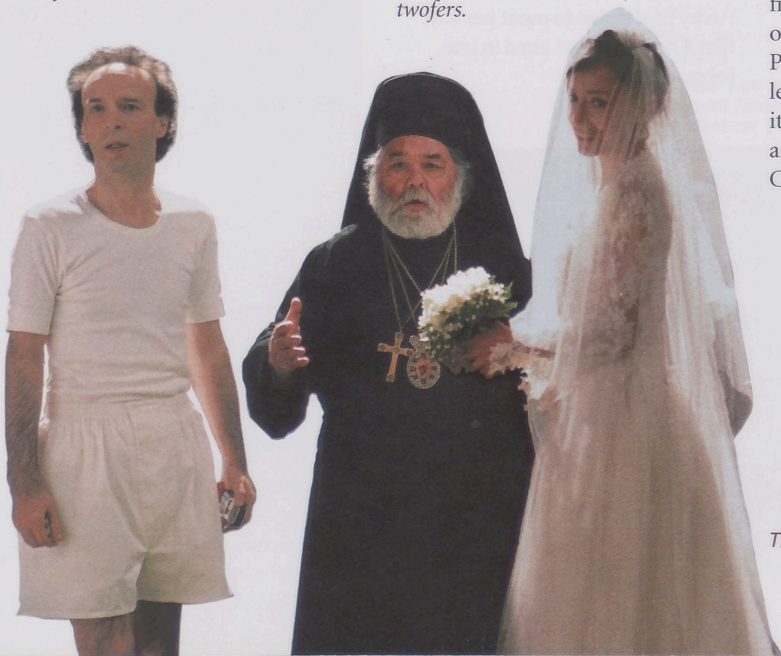
Sunday, April 29, 1:30.

(France, 2004, color, English narration, Beta SP, 58 min.) directed by Chris Marker. Chris Marker's latest cinematic essay (see *A Grin Without a Cat*, April 1 and 4) is a wide-ranging look at art, politics, and culture in the new millennium. The film grew out of the sudden appearance in Paris of caricatures of a smiling yellow cat on buildings, Metro walls, and other public sur-



In Search of Mozart

faces. Cleveland premiere. Preceded at showtime by two other Marker films, both Cleveland premieres: *Remembrance of Things to Come* (France, 2001, b&w, English narration, Beta SP, 42 min., co-directed by Yannick Bellon), a dense, allusive profile of the years 1935–55 as seen by Paris photographer Denise Bellon; and *Chris Marker's Bestiary* (France, 1990–94, color, Beta SP, 17 min.), a collection of five of Marker's delightful animal-centered short films. "One can never get enough of this prodigiously talented octogenarian artist and his bestiary" —*The New York Times*.



The Tiger and the Snow



Remember, You're a Member!

The popularity of *Barcelona & Modernity* and *Monet in Normandy* brought thousands of new members to the museum family. We welcome those of you who are receiving your first *Cleveland Art* members magazine and extend special thanks to our longtime supporters. To ensure your best experience, we've added some perks to make your next visit to the museum even more enjoyable.

Start at the new Membership Center in the north lobby (see photo) to pick up your free exhibition tickets or renew or purchase a membership. Once you have your tickets in hand, avoid the public lines and use the express members' entrance stairs or elevators in the north lobby.

If you've recently renewed or purchased your membership and have not yet received your cards, the Membership Center can still access your account. Because of the crowds

expected, we strongly encourage you to order *Monet* tickets in advance either here in person, by phone at 216-421-7350/888-CMA-0033, or online at www.clevelandart.org/tickets. Non-refundable service fees apply for all phone and online orders.

Finally, two things members can do to help expedite service: First, please bring your membership card. If you've misplaced your card, we'll be happy to reprint it; simply contact the membership department before you visit. Second, don't hesitate, because we expect the final weeks of the show to sell out every day. The least crowded times are during the week and weekend early mornings.

If you have questions, please call the membership department at 216-707-2268 or send an e-mail to membership@clevelandart.org.

Expansion Project Timeline

Summer/Fall 2007

1916 building renovation done; after heating/ventilation acclimatization, art reinstallation begins

Spring 2008

Galleries begin reopening in the 1916 building; east wing construction complete and acclimatization begins

Summer/Fall 2008

East wing special exhibition space opens

Spring/Fall 2008

Remove existing 1958 and 1983 buildings

Spring 2009

New east wing permanent collection galleries open

2011

West wing galleries open

Meeting Many Monets

Claude Monet lived a long time and painted a lot of canvases. Twenty years ago, in 1987, Carol Boyd of Richfield, Ohio, decided she was going to try to see 1,000 Monet paintings. "The first few hundred were relatively easy to find," she says, with a few trips to museums in France, plus stops at other major institutions in the United States and Europe. A longtime CMA member, Boyd hit the jackpot with the *Monet in Normandy* exhibition, as it has enabled her to see 11 more paintings for the first time, bringing her total to 874. Of these, she is particularly taken

with *Snow Effect in Giverny*, from the New Orleans Museum of Art. "I love the way he does snow; I love seeing the brush strokes. It's unusual, too—most people think about grain stacks or water lilies when they think of Giverny."

The exhibition in general has favorably impressed her as well. "It really shows Normandy, and it really covers the scope of his artistic output. It shows the progression of his career." The story of Carol Boyd's quest attracted the attention of Cleveland's Channel 5 (ABC). Anchorman Ted Henry paid a visit to meet her and film a segment that aired in late February.



Carol Boyd and *Snow Effect in Giverny*

Special Monet Museum Hours

Tuesdays, Thursdays, Sundays
10:00–5:00
Wednesdays, Fridays, Saturdays
10:00–9:00
Closed Mondays

Administrative Telephones

216-421-7340
1-888-269-7829

Website

www.clevelandart.org

Ticket Center

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Non-refundable service fees apply for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2665

Ingalls Library Hours

Tuesday–Friday 10:00–5:00
Wednesdays to 9:00
Reference desk: 216-707-2530

Parking Garage Open

Additional parking is available nearby in University Circle. Fees apply at all locations.

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Director of External Affairs:
Donna L. Brock
Editing: Laurence Channing,
Gregory M. Donley, Kathleen Mills
Design: Thomas H. Barnard III,
Gregory M. Donley
Photography: Howard T. Agriesti,
David Brichford, Gregory M. Donley,
Gary Kirchenbauer
Digital scanning: David Brichford
Production: Charles Szabla

Questions? Comments?

Magazine:
magazine@clevelandart.org
General museum:
info@clevelandart.org

\$ Admission fee R Reservation required P Parade event; fees vary T Exhibition ticket required

SUN MON TUE WED THU FRI SAT

1 2 3 4 5 6 7

Film 1:30 *A Grin Without a Cat* \$

Family Workshop
2:00–3:30 *Monet and Impressionist Art* R \$

Gallery Talk 3:00
Monet in Normandy T

Lecture 10:00–11:30
Northern Renaissance and Baroque Art R \$

Film 5:30 *A Grin Without a Cat* \$

Lecture 6:00 *Monet amid Tourists and American Artists: Episodes of a Painter's Practice in Trouville and Giverny*, Hollis Clayton

Gallery Concert 7:30
Exotic Dreams T

Film 7:00 *The Tiger and the Snow* \$

Gallery Concert 7:30
Exotic Dreams T

8 9 10 11 12 13 14



All-day Study Program
10:00–3:45 *A Day with Monet* R \$

Lecture 10:00–11:30
Introduction to the History of Art, Italian Renaissance R \$

Art and Fiction Book Club Begins 1:30–3:00
Frida: A Biography of Frida Kahlo, by Hayden Herrera R \$

Lecture 6:00 *Monet's Two Normandies*, John House

Film 6:30 *Histoire(s) du Cinéma* (Part 1) \$

Gallery Concert 7:30
Teacher and Pupil: Two Piano Trios T

Film 7:00 *The Tiger and the Snow* \$

Around Town Performance 7:30 at Pilgrim Congregational Church. Akiko Suwanai, violin and Akira Eguchi, piano \$



HISTOIRE DU CINÉMA

Film 1:30 *Verdict on Auschwitz* \$

Lecture 2:00 *Japanese Influence on Monet*, Marjorie Williams

Family Workshop
2:00–3:30 *Monet and Impressionist Art* R \$

All-day Study Program
10:00–3:45 *A Day with Monet* R \$

Lecture 10:00–11:30
Southern Baroque Art R \$

Gallery Talk 6:00
Monet in Normandy T

Film 6:00 *Histoire(s) du Cinéma* (Part 2) \$

Film 5:30 *Verdict on Auschwitz* \$

Around Town Performance 7:30 at Hilarities 4th Street Theatre, Pickwick & Frolic Restaurant and Club. Ute Lemper. SOLD OUT

Circle of Masks Festival 1:00–4:00 *Mask making* 1:00–3:15; *Inlet Dance performances* 1:30–4:00

Film 1:30 *In Search of Mozart* \$

Gallery Talk 3:00
Monet in Normandy T

24

Lecture 10:00 *18th-Century French Art* R \$

Film 6:30 *In Search of Mozart* \$

Lecture 7:00 at Maltz Museum Tomorrow's Art Museum, Timothy Rub R \$

Gallery Concert 7:30
Inspired by Debussy T

26

Basic Parade Workshop 6:00–9:00 P

Film 6:45 *The Case of the Grinning Cat* \$

Around Town Performance 7:30 at John Hay High School Auditorium. Songs from Portugal: Dulce Pontes \$

Basic Parade Workshop 1:30–4:30 P

Basic Parade Workshop 1:30–4:30 P
Film 1:30 *The Case of the Grinning Cat* \$

30





THE CLEVELAND MUSEUM OF ART

In University Circle
11150 East Boulevard
Cleveland, Ohio 44106-1797

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Exhibitions and Selected Loans



COVER (DETAIL): Claude Monet
(French, 1840-1926). *Water Lilies*,
1903. Oil on canvas. The Dayton Art
Institute

LEFT: TV5 anchorman Ted Henry
chats with Carol Boyd of Rich-
field, who is on a mission to
see 1,000 Monet paintings.

At the Museum

Monet in Normandy

Through May 20. Get to know an extraordinary artist through his vision of an extraordinary place. For the great French Impressionist Claude Monet, the coast of Normandy was a lifelong inspiration and the subject of many of his revered masterworks. The exhibition *Monet in Normandy* celebrates Monet's enduring affinity for this striking landscape's rugged shoreline, shingled beaches, imposing cliffs, and countryside of abundant fields and picturesque villages—all

suffused with the intense, slanting light of northern France. The Cleveland Museum of Art is one of only three venues in the world to host this magnificent exhibition of 50 paintings—including several that will be seen only in Cleveland.

Supported by an indemnity from the Federal Council on the Arts and the Humanities. Funding is provided in part by the generous support of the citizens of Cuyahoga County and the Board of County Commissioners. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans. Education and Public Programs supported in part through a grant from Giant Eagle. Promotional support provided by Continental Magazine, 1073 The Wave, 89.7 WKSU, and the Cleveland Convention and Visitors Bureau.

World Tour

Metropolitan Museum of Art
Through June 3. *Barcelona & Modernity*.

Seoul Olympic Art Museum
Seoul, South Korea. April 9–May 20. *Van Gogh to Picasso: Masterworks from the Cleveland Museum of Art*.

Around Town

MOCA Cleveland
Through May 13. Untitled contemporary works by Richard Stankiewicz and John Chamberlain are on view in the MOCA rotunda.

Maltz Museum of Jewish Heritage
Through July 9. *Masterpieces of European Painting from The Cleveland Museum of Art*.